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# AMERICAN ART NEWS.

Vol. IV. No 13

NEW YORK, JANUARY 6, 1906.

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## EXHIBITIONS.

- Academy of Design.**—Annual exhibition, Fine Arts Galleries.
- American Art Galleries.**—Heber R. Bishop Collection, January 13 to 27.
- Astor Library.**—Color plates, Japanese lithographs.
- Benguiat Galleries.**—Ancient velours, embroideries and laces, sanctuary lamps and carpets.
- Blakeslee Galleries.**—Early English, Spanish, Italian and Flemish paintings.
- Bonaventure Galleries.**—Exhibition of book bindings, manuscripts and early printed works.
- Brandus Galleries.**—Paintings of the Barbizon School.
- Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.
- Canessa Galleries, Paris.**—Antique works of Art.
- Charles, London.**—Works of Art.
- Davis Gallery, London.**—Works of Art.
- Durand-Ruel Galleries.**—Old masters and modern paintings.
- Duveen Galleries.**—Works of art.
- Ehrich Galleries.**—Exhibition of early Dutch and Flemish Art.
- Fifth Avenue Art Galleries.**—Paintings by G. H. Boughton, R. A., and Wm. T. Richards.
- Fishel, Adler and Schwartz.**—Exhibition of portraits by William Funk.
- Gimpel and Wildenstein Galleries.**—High class old paintings.
- Hamburger Fres. Paris.**—Works of Art.
- Heinemann Galleries.**—Modern paintings. Modern German pictures a specialty.
- Knoedler Galleries.**—Exhibition of paintings by Fantin-Latour.
- Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Lanthier's Old Curiosity Shop.**—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.
- Metropolitan Museum.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.
- Montross Gallery.**—Exhibition of Paintings by D. W. Tryon and T. W. Dewing.
- McClees Galleries.**—Exhibition of the Denton Butterflies.
- Noe Galleries.**—Important examples of exceptional quality of the Barbizon and modern Dutch masters.
- Oehme Galleries.**—Paintings and Water Color drawings.
- Pratt Institute.**—Exhibition of works from the Tiffany Studios.
- Ralston Galleries.**—Works of Art.
- Schaus Galleries.**—Fine paintings and Prints.
- Scott and Fowles Co. Galleries.**—High class Paintings by Barbizon and Dutch Masters.
- Strauss Galleries.**—High class paintings and prints.
- Willson Bros., London.**—Ancient works of Art, Old French Furniture, Sevres and Chinese Porcelains.

(Sales on Page 6)

Provisions of the Yerkes will which consisted of seventeen typewritten pages, disposes of the belief that the house and art collection, valued at about \$5,000,000, had been left outright to the Metropolitan Museum of Art. Mr. Yerkes provided, however, in his testament that on the death of his widow the premises and works of art are to go to a corporation, to be organized under the laws of this State for the maintenance and presentation of an art gallery on the premises, which are given to the said corporation.



Now at the Brandus Galleries.

HARVESTING  
By Alme Perret

The collection will be known as the Yerkes Galleries and will be under the control of five trustees, one of whom is to be the Mayor of New York.

The other four are to be designated by the Metropolitan Museum of Art. On the death of Mr. Yerkes, the sum of \$75,000 is to be vested in these five trustees, to be set aside for the maintenance of the Yerkes Gallery.

The value of the collection of paintings, textiles and other art objects, with the galleries and house, is known to have been placed by the late owner at \$4,000,000, and it is believed this is a conservative estimate. At least three of the paintings are worth close to \$100,000 apiece and many others are almost equally valuable.

It was Mr. Yerkes' purpose to leave the galleries and their contents as a monument to his memory. It will be known as the Yerkes collection. It will be free to the public.

Provision has been made not only for the maintenance of the collection as it stands, but for a steady increase along lines mapped out by its founder, the selection of new works of art to be in the hands of trustees named by

Mr. Yerkes or to be chosen by the executors of his estate.

This committee of trustees is, it is understood, to be self-perpetuating, so the development of the collection may follow the plan originally made for it by Mr. Yerkes.

This announcement will be disappointing to American painters, as Mr. Yerkes' collection is wanting in example of American art, his tastes not running to American pictures or furniture.

For twenty years Mr. Yerkes had been a diligent student and collector

In the first gallery are the wonderful panel of pictures by the Barbizon masters, known as the "Fop Smith paintings," so called because they came from the collection of an old merchant of the name in Raterdam, Holland. These were obtained for Mr. Yerkes by Durand-Ruel & Sons, of Paris and this city. They include a remarkable example of Troyan, "Return from the Market," perhaps the finest example of that master known; two large upright Corots, splendid canvasses, and probably worth from \$60,000 to \$70,000 each, and superior examples of Jules Dupre and Rousseau.

In the same gallery are two examples of Delacroix, the famous "Woman Attacked by a Tiger" and "Les Financés," a large and fine Claude Lorraine, a Botticelli and a Greuze. There are also examples in this gallery of Romney, Sir Joshua Reynolds, Courbet, Clays, the early French decorative painter Watteau, and the more modern French artists Bougeureau, Roybet, Ziem and others, with portraits of Mr. and Mrs. Yerkes by the Belgian painter De Beers and a large portrait of Mrs. Yerkes by Benjamin Constant.

As the Barbizon pictures are, however, the feature of the first gallery, so are the old Dutch pictures that of the second gallery, of corresponding dimensions, which opens out of the first. Here are no less than five examples of Rembrandt, two of Rubens and three of Franz Hals, the well-known and thoroughly characteristic full length portrait by Van Dyck of Wolfgang de Neuburg, one of the Palatine princes, sold to Mr. Yerkes by Mr. T. J. Blakeslee, and superior examples of Ferdinand Bol, Terburg, Van Ostade, Hobema, Jan Steen, and Van der Velde. Most of these were sold to Mr. Yerkes by Durand-Ruel & Sons. In his gallery also are four large examples of Turner, one the well-known "Blue Lights and Rockers," the value of which is very great.

That the collector's taste was eclectic is proven by the presence in this gallery of pictures by the modern French impressionist painters Monet, Pissaro, Sisley, the earlier Boudin and of the painter of French Africa, Huguot.

At the east end of the second gallery are a series including a Gobelin with designs by Boucher, of fine tapestries.

On Friday of last week representatives of the daily and weekly papers were invited to visit the Metropolitan Museum, and, with Sir Purdon Clarke as host and guide, were taken to see the new accessions to the Institution. Sir Purdon talked at length and interestingly on the wood carvings, the Canessa collection of antiques, and the new regulations of the Museum permitting copying, without restrictions, of pictures and art objects. He seemed to be especially interested in the old wood carvings described elsewhere, and which the Museum has lately acquired through gifts and purchases. Speaking of the copying of art objects and pictures, he said that he hoped the press would ask all owners of art collections to allow their treasures to be copied. He stated that Mr. Pierpont Morgan had expressed his willingness to permit his treasures to be copied, and said he hoped other owners would follow Mr. Morgan's example.

of pictures, textiles and art objects. He devoted all the leisure time he could spare to the public and the dealers' galleries both here and in Europe, and sought every possible opportunity for the study of art in the branches which most attracted him.

While in a way the picture lacks proportion, in that the leading schools of art are not equally well represented, taken as a whole it is fairly complete, especially in examples of early Dutch, Flemish and English and modern French art.

It is, of course, difficult, if not impossible to place any but an approximate value on Mr. Yerkes' art collections, but the opinion has been freely expressed by dealers, artists and art lovers familiar with them that if placed on the market they would command upward of a million dollars, and possibly even a million and a half at auction. The pictures and tapestries owned by Mr. Yerkes are in three long, spacious and well lit galleries in the rear of the residence. The galleries are entered from a broad entrance hall leading east from the front doors and to the right of which is a palm garden.

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools:—Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

These scholarships are offered as a premium to the person or persons who will secure 35 subscribers to this journal for one year. The scholarships will be known as the American Art News Scholarships—and will begin from such date as the total number of subscriptions required are secured, and will continue for one year from that time. This affords an unusual and unique opportunity to those desirous of obtaining art education in these schools.

The Art Students' League Scholarship will include any course of its curriculum.

The School of Applied Design Scholarship will include any of its courses.

Any further information or details desired will be furnished by application in person at this office.

On entering the corridors of the National Academy of Design one becomes at once apprised of the fact that a costume dance is to take place, which will precede an exhibition of the students' summer work, by the numerous gala posters tacked on the walls that command one's attention by their cleverness and originality.

The dance will be given on Friday evening, January 25, at 8 o'clock, and the students' committee in charge will award a prize for the most clever costume. They are preparing for the decorations, which will be most elaborate.

The exhibition, which will be on view from January 26 to the 28th, inclusive, the gaiety of a costume dance, and the artistic surroundings make one think that the tickets are most reasonable at \$1.

The free class in designing and illustrating which the Board of Education opened recently at the Evening School, No. 77 Eighty-Sixth Street and First Avenue, is proving popular.

The subjects taught are sketches from life and nature, magazine and daily newspaper pictures, lettering and commercial illustrations, the anatomy of design, pen-and-ink rendering of interior and exterior architecture. The new term began January 2.

There has been a decided change made in regard to the method of governing the National Academy of Design, in so far as the school department is concerned. The school is now under the management of a students' committee similar to the school committee, and will report and keep in touch with the latter throughout the year. The suggestion was made by the school committee, composed of Jno. W. Alexander, H. Bolton Jones and W. H. Low, who thought that it would be beneficial for the school and the students in general.

Representatives were elected from each of the several classes and at a meeting, held just before Christmas, they elected Harry Aronson president. The president of the students' body will consult with the school committee from time to time, with the ultimate object of bettering the school.

The representatives from each class are as follows: Life, L. Smith; evening life, D. Karfunkel; evening antique, E. Ward, Jr.; still life, H. A. Wolf; illustration, A. Johnson; day antique, Miss Wingo; portrait painting class, Harry Aronson.

Harry Aronson, a member of the National Academy of Design, had the good fortune to have two pictures accepted at the National Academy exhibition now being held, and one of his pictures was hung. The one now on exhibition is a portrait of Prof. S. S. A., while the one accepted, though not hung, is a portrait of J. J. A. Both portraits are of men.

This is Mr. Aronson's first attempt, and out of the three pictures submitted, it is considered quite an honor to have had two of them accepted.

Paul Thomas, also a student of the National Academy, had a portrait of a girl accepted, although it was not hung.

The Fine Arts Federation has sent to the Mayor the following names from which to choose successors to A. Phinister Proctor and Loyal Farragut, as members of the Art Commission of this city: Messrs. Herbert Adams, John A. Boyle and H. A. MacNeil, sculptors, and J. J. Bowker, I. W. Drummond and H. H. Mansfield, laymen.

PITTSBURG NOTES.

Five paintings in the international exhibit in the Carnegie art galleries have been purchased for the permanent collection by the Fine Arts Committee of the Carnegie Institute. This year's exhibition closed Monday night, January 1.

One of the pictures is from the brush of Henry O. Tanner, a negro and native of Pittsburgh, now residing in Paris. It is "Judas Covenanting with the High Priests." Mr. Tanner was a student in the Pennsylvania Academy of Fine Arts, Philadelphia, studied abroad winning honorable mention in the Paris Salon, in 1896, and subsequently received many honors both in America and abroad. This is his second picture to be added to the permanent collection at the Carnegie galleries.

Lucien Simon's "Evening in a Studio" another picture purchased is a distinctly broad and brilliant work, containing no less than ten life-size figures. Three of these figures represent Edouard Saglio, Charles Cottet and Rene Menard.

A Laren Weaver by Martin Borgord a native of Norway, but in a sense now a Pittsburger, is the study of an old man. The artist is well-known as the critic of the Art Students' League of Pittsburgh. He is a pupil of Constant and Laurens. Mr. Borgord attracted attention in this country by his work in assisting Kenyon Cox and Gari Melchers in the decoration at the Chicago World's Fair. He first exhibited at the Carnegie galleries in 1900 with "The Wheat Field." He established himself at Laren, Holland, but during the last year returned to Pittsburgh and again served as critic for the Art Student's League.

"Intense Life," by Charles Hoffbauer, a Frenchman, despite his Teutonic name, represents a New York roof garden scene, which, to those unversed in art, seems oddly if strikingly impressionistic. And the roof garden scene by the same artist, "Sur les Toits" (On the roofs), came within one last year of receiving the National prize of the Salon. He is represented in the Luxembourg and in the Memorial Hall, Philadelphia, among other collections.

Redfield's painting, "Sycamore Hill," is a study of the woods in the winter, and attracted the attention of the lovers of landscape work. Mr. Redfield visited Pittsburgh last year as a member of the international jury of awards, and his painting, "The Crest," was awarded the institute's silver metal.

At the bi-monthly dinner of the Architectural League, held in the League rooms, No. 215 West Fifty-Seventh Street, on Tuesday night, the subject of the art duty was discussed. The speakers were Richard Watson Gilder, Kenyon Cox, Karl Bitter, Joseph Lauber, Gutzon Borglum, David C. Preyer, and James B. Townsend. Richard M. Hunt, president of the League, presided and was toastmaster. Mr. Gilder read a scholarly and interesting paper favoring the abolition of the duty. Kenyon Cox made the speech of the evening, also favoring the removal of the duty, but on practical grounds. His remarks were much and deservedly applauded and he made some telling hits. The speech was a most comprehensive and illuminating review of this entire question, and should have been reported verbatim. He deplored the lack of art education in America, said the flooding of the country with rubbish couldn't degrade public taste, as had been urged, as where was there any public taste to degrade? He said Mrs. Gardner, of Boston, had to smuggle pictures out of Italy, which imposes a duty to keep art works in, and to pay a duty here, in a country which imposes a duty to keep art works out. Mr. Cox advised a campaign of education.

Mr. Preyer favored a specific duty of \$100 on all imported art works. Joseph Lauber opposed the removal of the duty on economic grounds. The League finally passed a resolution favoring free art.

The January and second number of the recently established Bulletin of the Metropolitan Museum contains much interesting and valuable information. It is edited by the assistant secretary of the Museum, Mr. Henry W. Kent, and will soon become a medium of valuable information to the art public. Some of the detailed news given by this number will be found elsewhere in our columns.

William H. Payne, well known as a critic of American Art, died on December 28, at his residence in this city of heart disease.

BALTIMORE NOTES.

The Municipal Art Society in Baltimore endorses the efforts of the American Free Art League to have the duty removed from works of art entering this country from abroad. At the meeting held recently this subject with a number of others was under discussion.

Mr. Wilson Leaker has presented to the Historical Society in Baltimore an engraving after Porter's painting of the "Battle off Flamborough Head" when Paul Jones on the "Bom Homme" won the sea victory. The engraving is a very old one, done by Boydell in London in 1780, and is in good condition.

Mr. Robert Garrett has been elected a manager of the Maryland Institute in place of the late William Ferguson. Besides the legacy of ten thousand dollars recently left the Institute a thousand dollars has been left it by Mr. George W. Gail. Among other gifts recently received by the Board of Managers are a portrait of the late John W. McCoy, painted by Havendon; five water color pictures painted by Mrs. Bertollet, a graduate of the Institute; and two large photographs of the singing gallery Luca della Robbia at Florence from Mr. Frank Frick.

PHILADELPHIA ART NEWS.

At the Academy of Fine Arts, the Collier collection of original drawings and paintings, which were executed for "Collier's Weekly," closed this week. It gave the rare opportunity of studying the field of illustration and the methods and mediums used by the cleverest American artists. At the Art Club, the Hopkinson Smith exposition of Water-colors also closed—both exhibitions have been splendidly patronized.

The next exhibition of importance will be that of Elsa Koenig, who will show her work in the galleries of the Art Club, opening with a private view on Wednesday, January 10, and continuing until January 24. E. Taylor Snow will be in charge of the exhibition. Miss Koenig has just finished a large portrait of the late Hon. J. I. Clark Hare, which is to be presented by the Hare Law Club to the University of Pennsylvania. Miss Koenig has also just completed a most interesting portrait of Miss Alice Weber.

The annual meeting of the Philadelphia Sketch Club, 235 So. Camac Street, is held to-night, January 6, and the members are to make an unusual celebration of the event.

The Students' Christmas Costume Party, of the Pennsylvania Academy of Fine Arts, was held last night at the Academy and was voted more beautiful and a greater success than any previous party, many people prominent in the social and artistic world being present.

The Costume Sketch Club, which opened at the Pennsylvania Academy of Fine Arts on Tuesday evening last, is to be run on similar lines to the one in the Julian School in Paris. Artists, as well as students of the schools, will be admitted, and there are no requirements for admission beyond an introduction by a member of the class, and a small fee, which will be payable each time, thus leaving members free to attend occasionally or regularly as they choose. The class promises to be the greatest success.

The School of Industrial Art, which has been closed for the Christmas vacation, will open for a second term on January the 8th.

WASHINGTON ART NOTES.

The 373 pictures by James Tissot, illustrating the life of Christ, were placed on view January 5, at the Corcoran Gallery, and will continue until the 31st.

Howard Helmick, our eminent figure painter, had on view at the Veerhoff Galleries a charming picture in oil of a young girl sitting on a doorstep. Unfortunately he seldom shows in New York. His specialty has been Irish genre, and he was pre-eminent with Erskine Nichol in London as a painter of Irish character. Since coming home he has done pictures of colonial times in oil and color etchings. His large old house in Georgetown is a school such as Rembrandt had, in many rooms one or two pupils. From this school have come H. Hobart Nichols, Alice A. Sewall James, Geo. Senseney.

The pictures left by Gaylord S. Truesdell, whose picture of a French shepherdess in the Corcoran Gallery is well known, are to be sold in New York in February in conjunction with those of R. Swain Gifford.



# AMONG THE ARTISTS.

Charles Curran painted a number of interesting landscapes at his home in Cragmoor, N. J., last Summer. He is now painting a life size figure of Christ, which with a number of other pictures of the same subject will be shown later at an exhibition. The exhibition will be unique, as its object is to show a number of different artists' ideals of Christ. In Mr. Curran's studio, No. 16 West 61st Street, may also be seen some delightful pictures of scenery in the Alps.

Arthur Kellar has suspended work since the death of his wife last month. Just prior to that he painted the illustrations for Bret Harte's book "Her Letter" for which he made forty full page drawings in color and tint.

A little colony of out-door Winter workers has been started at New Hope, Pa. The artists who have homes there are Edward Redfield, Charles Rosen, and W. L. Lathrop. The men have had clothing made to suit any kind of weather, and they expect to paint landscapes all Winter. Henry B. Snell was recently one of the party.

Artists who have visited Elliott Daingerfield's studio this Winter have been much impressed by a Sunset picture which he painted in North Carolina last Summer. They say it is a wonderful piece of work, and that in Sunset pictures Mr. Daingerfield excels.

J. G. Brown has been ill, but for the first time in his life he says. He has returned to his studio to work, however, and is fast regaining his usual good health.

F. M. Tonnetti is finishing some decorations in sculpture for the new Custom House. The first figure which is cut in marble, is 12 feet high and represents Queen Isabella, of Spain. On the left side of the statue is a representation of the ship Santa Maria and above it the Lion of Castile. It will be placed in February. The second figure is to be the same height. The subject is Venice, showing a Doge of Venice with a gondola, and the Lion of St. Mark. A ring is held in the right hand representing the wedding of the Adriatic. It will be placed early in March. Both statues are excellent examples of Mr. Tonnetti's work.

Mr. Tonnetti's studio in East 40th Street is one of the largest and best equipped sculptor's studios in America. The building proper was at one time a reformed church, which property Mr. Tonnetti bought about six years ago and practically rebuilt the inside to make a comfortable dwelling house and studio. The outside of the building has been changed but very little. On the top floor Will H. Low has an apartment and studio, though at present Mr. Low is busy in his studio in Bronxville as the canvasses on which he is working require more room than his New York studio will allow.

Carl L. Bitter is doing a large equestrian statue for the centre point of the new Custom House.

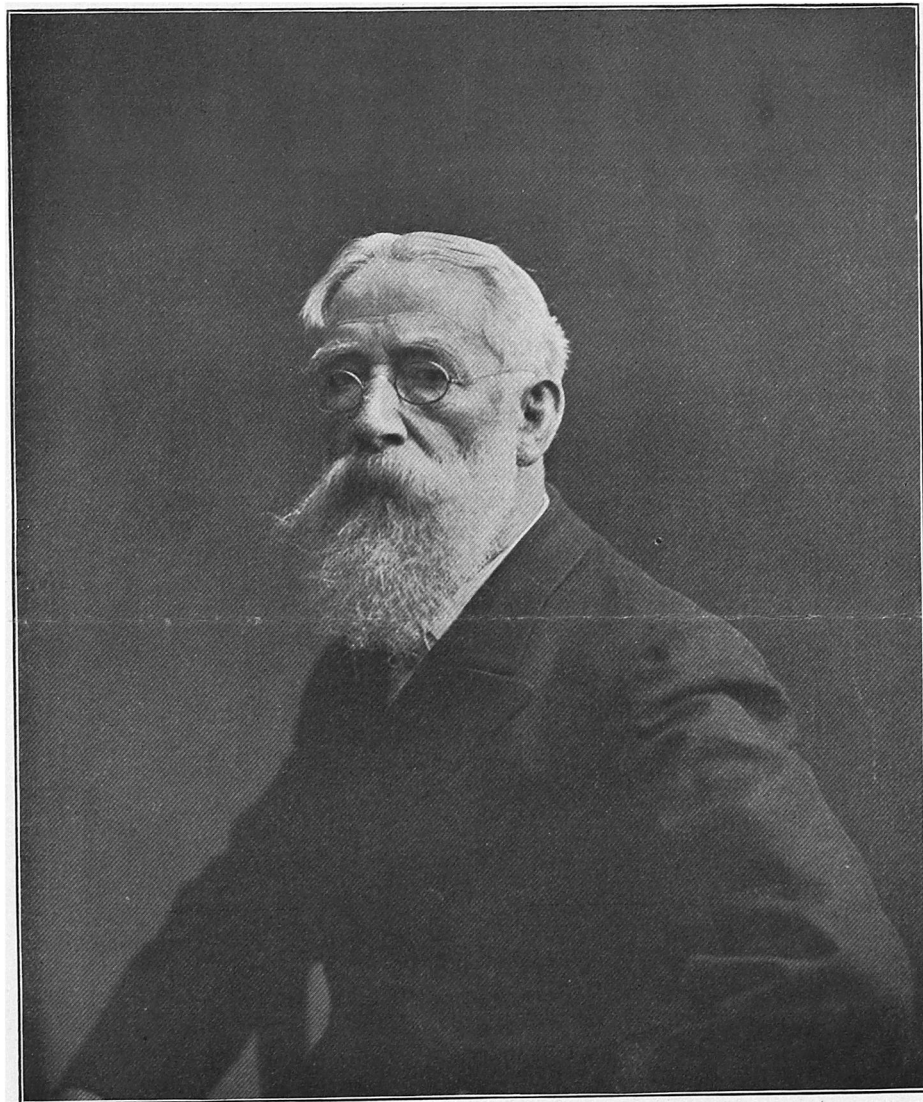
Clara Wilson, of Washington, D. C., daughter of Orme Wilson, has gone abroad to spend two years studying old masters.

Robert Reid has nearly finished his commission for the Memorial Church in Fairhaven, Mass., to which he is given a great deal of his time during the last

four or five years. Three windows were recently placed. The subject illustrates the Beatitudes. It is to Mr. Reid's credit that he spares no expense in his work, either in workmanship or materials. The church is being built by H. H. Rogers.

During the Summer, Albert Wenzel painted a portrait of his two sons. Mr. Wenzel also painted recently a full length portrait of a lady. He is now illustrating a story for the Booklovers Magazine, "In Cure of Her Soul."

The artists are much disturbed over the fact that the Penna. Academy will not close its exhibitions until March 3, as the last day of sending in pictures for the Society Exhibition is March 1, which does not give any time to get pictures back from Philadelphia for the Society.



J. G. BROWN  
Photo by Jessie Tarbox Beals  
Copyright by American Art News Co.

John George Brown, better known to the world of art as J. G. Brown, and a reproduction of whose photograph appears on this page, although now a veteran, is one of the most vigorous personalities among American painters of the day. He was born in England in the town of Durham, on November 11, 1831, but has lived so many years in this country, and been so identified with its growth in art, that he is considered an American painter in Europe, as well as the United States. He studied as a youth in England, under Wm. B. Scott, in Scotland, and continued his studies when he came to this country under Thomas Cummings. Mr. Brown has been twice married. His first wife was Miss Mary Owen, whom he married in 1856. After her death he married her sister, Miss Emma A. Owen, in 1871.

At the Paris exposition of 1889, Mr. Brown received honorable mention, has twice won a silver medal at the Mechanics' Institute Exhibitions in Boston, a bronze medal at the California Exposition of 1894, and a silver medal at Buffalo in 1901. He was president

for twelve years of the American Watercolor Society, vice-president of the National Academy of Design for several terms and chairman of the Academy Art Schools. He is a member of the National Academy and of the Watercolor Society.

This artist is chiefly identified with pictures of newsboys, and no painter has ever been as happy in delineation of the life, expression and character of the street boys of American cities. He is a master of composition and grouping, and the rendering of expression and character. But Mr. Brown's brush has also produced many canvasses with other subjects which have emphasized his position in the front rank of American painters.

Mr. and Mrs. Irving Wiles held a reception tea at the former's studio last week which was attended by a

# CHICAGO ART ECHOES.

The superb collection of 87 paintings in oil, water color and pastel, representing the famous Glasgow School opened January 2 in the Art Institute. In many respects it is one of the most satisfactory and striking exhibitions ever made in the West. Every picture is the expression of a rare individuality, each one a masterpiece in technique, each one a distinct message of Nature. "Mountains and Valleys," by Thomas Millie Dow is a subtle study in color masses of blue and green. It is perhaps the most conspicuous landscape in the exhibit, but is sharing honors with Grosvenor Thomas' fine "Bend of the River," a woodland study in moonlight, expressive, broad in handling, yet delicately reserved in its color scheme. Thomas is self-taught, but shows the influence of the Barbizon group to a marked degree. A powerful work is the large canvas by W. Y. MacGregor, "The Cathedral, Durham." In the Glasgow art movement, MacGregor is rated one of the most influential men, though his pictures are more rare than any other living artist. Two capital examples of the Australian, Edward A. Hornel called "Easter Morning," and "Primroses" are landscapes with figures of children at play in the foreground. Riotous in their brilliant coloring, there is a mystic charm about them in their absence of conventionality, each picture being a fleeting glimpse of beauty of color, rather than a definite well-defined visual aspect of the subject. A discipline of Verlat, his impressions of Nature, glowing in their brilliancy have won him great attention abroad. Among the portraits is a vital likeness of Fitzmaurice Kelly by John Lavery, who is at present dividing with Sargent the honor of holding the first rank among contemporary portrait painters in London. More decorative in quality is a portrait study called "The Opal Ring," by Alexander Roche. Among the seven or eight landscapes in oil and water color by George Houston, a small woodland scene called "October" holds the first place. One of the younger of the artists of this school, he has been represented in every prominent exhibition in Great Britain in the past few years. His work is truthful in color, simple in technique and delightfully realistic in manner. This exhibition will continue three weeks, when it will be hung in the Museum of Fine Arts in St. Louis.

Aime Perret, whose painting "Harvest" now on exhibition at the Brandus Galleries, No. 391 Fifth Avenue, is reproduced in this week's issue, was born at Lyons, France, October 30, 1846. In his early years he was irresistibly attracted towards an artist life, and his talent soon manifested itself. His first admittance to the salon was in 1872, when he showed a landscape, "Brook in the Woods." In 1875 he showed "Un Renseignement," but his first great success was in 1876, with "A Wedding in Bourgogne in the 18th Century," which was purchased for the gallery of Princess Mathilde. His 1879 salon picture was purchased by the French Government for the Luxembourg, as was "The Sir" in 1881, for the Museum of Carcassonne, and that of 1886, "The Shepherd's Bride" for the Museum of Morlaix. Beside works bought by the Government and by the City of Paris, M. Perret is represented in many of the principal private collections of France. His work is mainly devoted to the representation of scenes from rustic life, and he is at his best in depicting happy life in the fields, the sweet joys of the tillers of the fields and of the vine yards.

large number of important artists and well-known society people. All were charmed with some excellent examples of Mr. Wiles' recent work. A portrait of Wm. T. Smedley, the well-known artist, attracted much interest, both for the wonderful likeness and strong and masterful handling. A portrait of Miss Gladys Wiles was delightful in fresh coloring and remarkable technique. Other portraits on view were equally interesting.

Among those present during the afternoon were: Mr. Frank Fowler, Mr. Wm. T. Smedley, Mr. and Mrs. Edward Sperry, Mrs. G. Trowbridge Hollister, Mr. Gustav Kobbe, Mrs. Rhoda Holmes Nichols, Paul B. King, August Franzen, Professor and Mrs. J. W. Burgess and Mrs. Harriet O. Dellenbaugh.

Louis Dalrymple, the cartoonist, died on December 27 at the Long Island Home at Amityville, of acute paresis, after having been ill for more than three months.

Mr. Dalrymple was born in Cambridge, Ill. in 1865.

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The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

While the value and importance of the art collections, which it would appear, the late Charles T. Yerkes has bequeathed to the city of New York, should not be underestimated, it is absurd and misleading to compare these of the famous Wallace collections, which the late Marquis of Hertford left to the city of London, and which form such an attraction to all art lovers there. The collections of Mr. Yerkes, while they contain many valuable and beautiful pictures, rugs, carpets textiles and art objects, are not comprehensive, and are very uneven in quality.

Mr. Yerkes had been constantly improving his collections during the past few years, and had weeded out considerable that was inferior, especially from his pictures, but he bought as his taste and fancy pleased him, and without any especial aim or purpose. His tapestries and other textiles, rugs and carpets form a notable and costly array, but, taken as a whole, are hardly representative of the history of the weaver's art. They include several of the old rugs and carpets, woven centuries ago in India and Poland for the adornment of churches, palaces and cathedrals of the old world, and thus evidence what textiles fashioned to form a setting for ecclesiastical adornments can be. In this respect they are unique. The picture collections are strongest in examples of the early Dutch and Flemish and the more modern Barbizon schools. The early English school is represented only by a Romney, a Reynolds, and three fine examples of Turner, one the famous "Blue Lights and Rockets." The early French decorative painters are scarcely represented, and American art not at all. There are a few modern French pictures, and some few examples, also, of the work of Monet and his followers. The notable canvases of the collections are the Turners,

above mentioned, a remarkable panel of Barbizon's, including two large upright and splendid Corots, Troyor's "Return from the Market," two Durrées and a Rousseau and Diaz, five Rembrandts, two Franz Hals, a Bol, two Rubens, a Terburg, examples of superior quality of Van Ostade, Van Goyen, Van der Velde, and the fine full length portrait of Wolfgang de Neuburg, by Van Dyke.

Mr. Yerkes secured most of his finer canvases through Durand-Ruel & Sons and Mr. T. J. Blakeslee. The latter sold him the Van Dyke and Bol portraits, the large Troyon, and several other canvases of note.

Is the genuineness of all our Museum and art institutions' collections to be questioned by European experts? The Somerville collection of gems, glyptics and talismans, at the University of Pennsylvania, is under suspicion, through the criticisms of Mr. S. Hudson Chapman, the terra cottas of the Chicago Art Institute are questioned, and now comes Prof. Feuchtwandler and reports adversely on the Moore collection of Tanagra figurines in the Metropolitan Museum. Prof. William Holmes, of the Smithsonian Institution, declares many American antiques there spurious. All this is disquieting, but if the Louvre was deceived in the tiara of Sastiphernes, and has several other numbers in its collections at present under grave suspicion, the trustees and directors of American art museums may take heart. Better find out now and remove all questionable objects than to permit them to remain and perhaps be added to.

We dislike to differ with so courteous and able an art director as Sir Purdon Clarke, especially so soon after his entrance upon his new duties at the Metropolitan Museum, but we cannot feel that his expressed idea of removing all restrictions as to the copying of pictures and art objects at the Museum, and especially his belief that copyists should be allowed to make their copies of pictures on canvases, the same size as the originals, to be judicious. He argues that if any future purchasers of these copies are deceived, and buy them as originals, that they are at any rate better off than with no pictures or art objects at all, and that they will be educated in taste at least by their possession. But should the Metropolitan thus lend itself to the encouragement of fraud? Sir Purdon is yet probably unaware of the great ignorance that prevails in certain large sections of the country on art matters, and how western and other collectors and art patrons are swindled by unscrupulous and unprincipled dealers and induced to pay, sometimes enormous prices, for copies and for even forgeries, sold to them as originals. It is quite possible, notwithstanding the fact that the more notable of the Metropolitan pictures and art objects should be too well-known to permit of this, that copies of these, even

with forged signatures, may be sold the next few years, as they have been in the past, to comparatively ignorant buyers in the West and Southwest for large sums. We reiterate our already expressed belief that no copies of pictures at least should be permitted to be made at the Museum of the same size as the originals, and that every copyist's canvas should have the word "copy" burned through it and in such a place that it could not be removed without irreparable injury to the canvas.

From the second and January number of the Bulletin of the Metropolitan Museum, it is learned that 57,312 persons visited the Museum during November last, that 24,862 of these attended during the four Sunday afternoons of the month, and that the eleven months from January 1 to December 1, 1905, saw an attendance of 690,624 persons. The total admissions in November, 1904, were 56,141, and for the corresponding eleven months of 1904, 686,553.

The Bulletin also states that the Director and trustees have decided to permit absolute freedom in sketching and note taking, except of copyrighted objects and pictures, and those loaned, that copying will be permitted from January 1 on every day except on Saturday, Sundays and legal holidays, that copies of the same size as the originals may be made, and that the attendants are not expected to act as guides to visitors.

Among the principal recent important gifts to the Museum, the Bulletin states, are the Ward collection of coins from Mr. Pierpont Morgan, eleven paintings bequeathed by Mr. Henry H. Cook, an ivory group, by Troger, from Mr. George Blumenthal, a still life canvass, by Emil Carlsen, from Mr. William A. Read, Louis Loeb's well-known landscape, with figures, the "Cave of the Winds," from Mr. David Guggenheim, three replicas by Augustus St. Gaudens, in marble, of his well-known bas reliefs of the children of Jacob H. Schiff, the late Prescott Hall Butler, and the artist Sir Homer St. Gaudens, eight Louis XVI. pilaster fronts from designs by Salembier, and a XVII. century wooden Pieta in high relief from Brittany, these wood carvings from Mr. Pierpont Morgan.

Among the accessions by purchase is a replica of Watts' famous picture, "Ariadne"; an example of an early French master, Jacques Duret, a "Virgin and Child" between two angels; L'Hermitte's great Salon picture, "Among the Humble," secured through Mr. Hermann Schaus, two panel pictures "St. George and St. Dominic," by Crevelli, and several wood carvings from early gothic to XVIII. century, secured from French dealers, some from M. Chappey, who also sold to Mr. Morgan for the Museum, the Salembier wood fronts and the Pieta above mentioned.

The pictures bequeathed by Mr. Henry H. Cook are George. Henry Hall's "Arabian Bazaar," Victor Nehlig's "Strolling Players," Worthington Whittredge's "Evening in the Woods," George Inness, Jr., "Shepherd and Sheep," Gerome's "Cairo Coffee House," a group of horses by Verschuur, "the Slave" by J. Carmak, "Romeo and Juliet" by Pepperitz, "Women Fishing" by Palmaroli, "Return Home" by Meyer von Bremen, and "Sheep and Cattle" by Van Marcke. Mr. Cook also left the Museum a bronze group by Randolph Rogers, the "Wounded Indian."

## BOSTON ART NEWS.

In the Boston Public Library, the Architectural Club is holding an interesting exhibition. In it are examples of recent work of local architects giving the public a good idea of the progress in this branch of art. Designs and photographs are shown of some fine country estates, among them the residence of Mrs. O. H. Story, at Chestnut Hill, Mass., designed by Chapman Frazer, and the house of J. H. Proctor, at Hamilton, Mass., the work of E. M. A. Machado, both in the English Tudor style of brick, with stone trimmings, with the characteristics usually found in houses of that fascinating period.

There are also several plans for churches, which make a noteworthy addition to American ecclesiastical architectural work, and some pleasing designs for suburban churches by Geo. F. Newton.

The St. Botolph Club's exhibitions are always noted for their distinguished quality; nothing really mediocre is tolerated there. Mr. Joseph Linden Smith's showing of pictures has all the charm of the unknown. In the first place, he chooses to paint unusual subject, then his treatment of them is like no one else. His technique is beyond reproach, his sense of color most highly cultivated, and his drawing at all times accurate. His representations of the carved stone bas relief are marvels of fine work. "A Grave Monument of an Athenian Youth, Style of Skopas," is a work in the round, carefully modeled, and almost modern in feeling. The color—a rich golden yellow—is given with much truth. Another, a bas relief from Karnak, is painted almost entirely in bluish tones, with glancing orange lights, flat in treatment, but suggesting the softly rounded surface of the original.

An exhibition of paintings by Elizabeth Wentworth Roberts will open at the Doll and Richards Galleries, Boston, on January 17, continuing for two week. The paintings shown will include portraits of the Hon. John S. Keyes and Mr. F. B. Sanborn, together with a number of the Spanish and Egyptian pictures which were shown last winter at the Oehme Galleries in this city.

A cable despatch from Rome to the N. Y. Herald says: Excitement has been caused by the reported disappearance of the picture, "Christ with the Cross," originally preserved in the Loschi Palace, at Vicenza. It is reported that the picture is now in the Gardner collection, at Boston, but its disappearance is not yet certain, as the present owners of the Loschi Palace refuse to permit an investigation of the report.

Loschi Palace was designed by Calderari, who, with Palladio and Scamozzi, formed that trinity in architecture which rendered Vicenza famous.

Mrs. John L. Gardner, of Boston, would not discuss the despatch from Rome concerning the disappearance of the picture by Giorgione, except to say that she knew nothing of the disappearance of a noted painting from Vicenza. The public catalogue of Mrs. Gardner's art collection indicates that it contains Giorgione's picture "Head of Christ," and that this picture came from the Casa Loschi, Vicenza.

Inquiry among Boston artists developed the opinion that the picture by Giorgione catalogued in Mrs. Gardner's collection is undoubtedly the same referred to as having disappeared.



# PARIS ART NOTES.

The friends and countrymen of Lhermitte tendered him a banquet presided over by Harpignes and Carolus Duran on the occasion of his election to the Academie des Beux Arts.

A new association of painters, sculptors and architects has just been formed under the title of the "Cercle des Arts." The officers are MM. Charles Morice, president; Pierre Girind, vice-president; Charles Lacoste, secretary.

The Municipal Council of Paris will shortly name one of the streets after Paul Meurice, the founder of the Victor Hugo Museum.

At the Hotel des Ventes was recently sold a very beautiful portrait by Sir Thomas Lawrence, representing Lady Londonderry seen facing the beholder, standing in the midst of a landscape. She is painted in a white, décolletée gown, with a blue scarf thrown around her. This painting, the work of one of the greatest English masters of the XVIII century, was valued at 29,500 francs. A canvas by Morland, "The Flock," brought 5,000 francs.

In the Gallery rue de Seze, there is being held these last two weeks of December an exhibition of porcelains by C. Chaplet, and potteries by C. Lenoble. These works so interesting as to colors and form, are now actually in great demand in Paris, where they bring large sums, owing to the great difficulty in obtaining pieces without flaws.

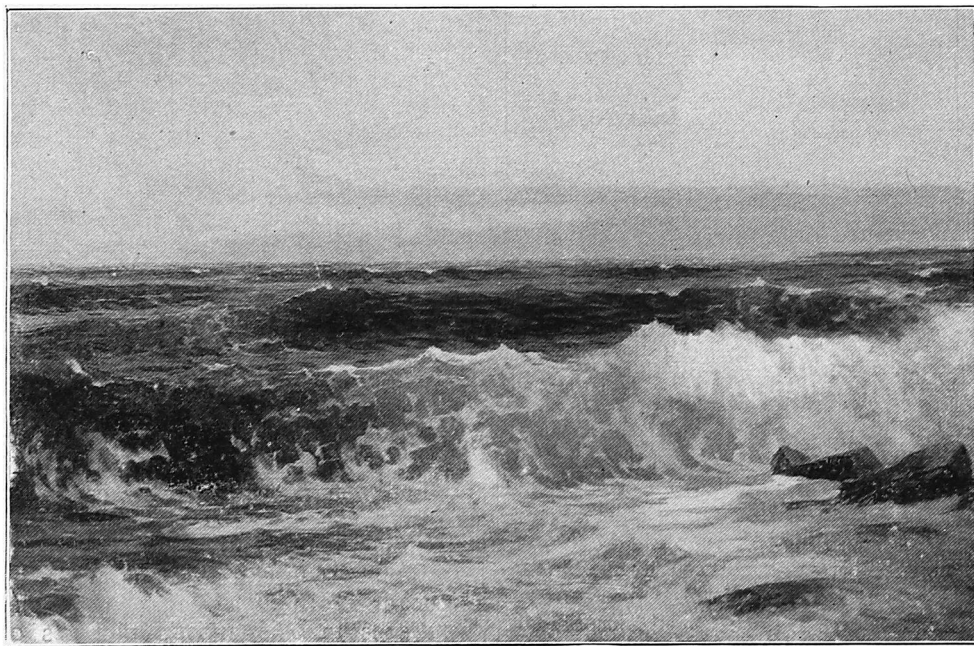
It is announced that one of the finest residences in Paris, the hotel of Baron de Hirsch, in the most attractive part of the Champs Elysees, at the angle of Avenue Gabriel and the Rue de l'Elysee will shortly be sold. A part of the land is occupied by the hotel that the Empress Eugenie had built in 1861. The painted panels in one of the salons recall this origin. One easily recognizes the figure of the Prince Imperial in the center of the children of his age. With these two buildings Baron de Hirsch erected the sumptuous residence whose additions cost more than six millions. Besides magnificent decorations, painting and old wood carvings chiefly from the Chateau de Bercy, this residence contains four marvelous tapestries with the arms of the Kings of France, after cartoons by de Berain, and a Renaissance mantel piece from the chateau de Montat, which will also be put up at auction.

Recently there has been sold in London a chair which was the favorite seat of Napoleon I. in his little house at St. Helena. 1,500 francs were paid for it by a collector. At Berlin another Napoleonic relic was recently sold, a letter very tender and intimate, which Napoleon wrote from Italy to Josephine, 3,137 francs were paid for it.

The special committee appointed by Governor Douglas of Mass. has recommended that a portrait bust of the late Senator George F. Hoar with a tablet and suitable inscription be purchased and placed in the State Library. The committee also suggests that the sculptor Daniel C. French, a life long friend of the late Senator, make the bust, at a cost not to exceed \$5,000.

At the annual meeting of the New York Historical Society it was announced that Robert Van Rensselaer Stuyvesant had presented to the Society a set of six of the Stuyvesant family portraits, starting with Nicholas Wil-

beth was bought in by the family for £1,260. Irving refused an offer of £3,000 for the same. Zoffany's portrait of Garrick brought £440, but the remainder of Irving's "old masters" were of such exceedingly doubtful au-



HEAVY SURF, BEAVER ISLAND  
By William T. Richards

In the Boughton-Richards sale next week at Fifth Avenue Art Galleries.

liam Stuyvesant, son of the first Governor of New York, born in 1648, and coming down to Peter Stuyvesant, born in 1860. The Society has a painting of Governor Peter Stuyvesant.

# LONDON ART NEWS.

On all sides it is admitted that the sale of the Irving collection was one of

thenticity that even large type in the catalogue could not induce buyers to offer more than "copy" prices. Thus, the large portrait of Garrick attributed to Reynolds, which if genuine would have been cheap at £1,000, with difficulty found a purchaser at 36 gns. Alma Tadema's four designs of Roman scenes for the Lyceum sold better, bringing in an average of £250 apiece, but four beautiful romantic landscapes



THE BATTEUX VAN RUYSDAEL

Now on view in the vaults of the Van Norden Trust Company.

the most remarkable ever held at Christie's. Never has there been a larger crowd at King Street, not even for the dispersal of a Royal collection; never have prices been more erratic. Absurd sums were given for trivial objects merely for their sentimental interest, while in many cases pictures and books of real value were sold for a song.

Of the two chief treasures among Irving's pictures his portrait by Whistler as Philip of Spain sold well, £5,040 (Stevens and Brown), while Sargent's portrait of Ellen Terry as Lady Mac-

beth was bought in by the family for £1,260. Irving refused an offer of £3,000 for the same. Zoffany's portrait of Garrick brought £440, but the remainder of Irving's "old masters" were of such exceedingly doubtful au-

(Gooden & Fox) for Walter Crane's "Apotheosis of Italian Art," 52 gns. (Brown & Phillips) for Sir J. D. Linton's "Emperor Maximilian visiting the studio of Durer," 75 gns. for "The Rainbow" by Keeley Halswelle, 65 gns. for Mrs. Joplin's portrait of Ellen Terry as Portia, and 27 gns. for a wash drawing of Irving as "Ravenswood by Bernard Patridge.

Dealers and art experts found much amusement in the extravagant prices paid for modern copies of eighteenth century pictures of theatrical celebrities. Any capable art student will gladly execute these for £5 apiece and their sale room value is generally lower than this, but at the Irving sale such copies found eager amateur buyers at £20 and £30 apiece.

Irving's library brought equally erratic prices. The chief treasure of this was the extra-illustrated Forster's Life of Dickens, 3 vols. inlaid to folio size and extended to 8 vols. with over 200 portraits, many colored by hand, 137 views and other engravings, 35 original drawings by Leech, Cruikshank, etc., and 298 autograph letters, including 28 from Dickens, original preface in MSS to Dombey and Son, and letters from Queen Victoria, Louis Napoleon Bonaparte, Gladstone, Beaconsfield, Carlyle, Sir Walter Scott, and nearly every celebrity in the nineteenth century. The volumes were presented to Irving by Toole, and cost the latter over £500. On Tuesday they were knocked down to Capt. Knowles for £380. Similar extra-illustrated volumes brought disappointing prices, the Macready volumes, containing many rare autographs and portraits bringing only £95 (Pearson), and the Kean memorial volumes only £130 (Sotheman). The Garrick extra-illustrated volumes went a little better, bringing £220 (Quaritch). The fourth Quarto of Shakespeare's "Othello," 1655, was secured for £200 by the American agent, Mr. Albert Jackson, who also made numerous other purchases. Apart from these items the sale was notable for the high prices paid for copies of plays, intrinsically worth a few pence, used by Irving and containing notes and corrections in his handwriting. These sold for £20, £30 and more each.

So little is known in this country of American contemporary painting that the liveliest anticipations are aroused by the news that the Pennsylvania Academy of Fine Arts is lending an important collection of works by distinguished American artists to the exhibition of the International Society, which opens at the New Gallery early in January.

Mr. George Clasen A. P. A., the Roy-Academy's Professor of Painting, will give four lectures to the Academy students on January 8, 11, 15 and 18, on "Drawing," (2) "Quality in Color" and "The Relative Importance of Subject and Treatment." Last year Mr. Clausen's lectures drew crowds of unexampled magnitude to Burlington House, and he is generally considered to be the best lecturer on art that has been heard by students since days of Joshua Reynolds.

## EXHIBITIONS NOW ON.

The exhibition of portraits by William Funk opened last Tuesday in the Fischel Adler and Schwartz Galleries, No. 313 Fifth Avenue, where it will continue two weeks. Of the 12 portraits shown but seven were hung when the representative for this paper visited the galleries, the remaining ones will therefore be noticed next week. Prominent as one enters is the three-quarter full length portrait of Mme. Nordica. The singer is gowned in white satin, which is remarkably painted, a cloak just slipping back from her shoulders. The likeness is very good, and the hand especially well done. A head of Mrs. Oliver Herford also impresses one as a good likeness, and that of Mrs. Ernest Wiltzie is a brilliant bit of color. The portraits of Messrs. Robert Schwarzbach, who died soon after the completion of the portrait, Lyman Short, and Edward A. Wickes are easy and natural in pose and expression.

The special exhibition of watercolors by F. Hopkinson Smith, to open January 12 and continue for two weeks at the Noe Galleries, No. 368 Fifth Avenue, will include more than fifty examples of this popular artist's work. The scenes are in the artist's favorite Venice, in Holland, Stockholm, Normandy, England, covering a wide range of subjects. The exhibition will undoubtedly attract a large number of people to these attractive galleries.

The exhibition of recent works by T. W. Dewing and D. W. Tryon opened on Thursday at the Montross Gallery, No. 372 Fifth Avenue, too late for a detailed notice, which will be given next week. The display will continue for two weeks.

On Tuesday there opened in the upper Knoedler Gallery, No. 355 Fifth Avenue, where it will continue for two weeks, an exhibition of paintings by Fantin Latour, whose recent death (in August, 1904,) was so deplored. Born in 1836, he was a pupil of the famous Boissaudran. In 1870 he received a third class medal at the salon, in 1879 a second class one, and in 1879 he was made a chevalier of the Legion of Honor and Hore Concours.

Of the 19 paintings here shown, all but two are flower pieces, for which line of work he was so noted. The rose, that most difficult flower to paint, is portrayed in many varieties and colors, asters, narcissus, etc., are all remarkable for drawing, color and texture. The two exceptions are a portrait of a woman, three-quarter length, seated on a sofa, and a tiny canvas mystical in subject. An exhibition of this artist's work will be held in Paris next spring.

The National Academy of Design will give a reception for Sir Purdon Clarke on Wednesday evening, January 10, at its temporary building, at Amsterdam Avenue and 109th Street. No guests will be invited other than Sir Purdon, and only the Academicians and Associates will be present.

The Academy has also passed a resolution that in its opinion the present tariff on works of art is not beneficial to American artists, and by tending to prevent the importation of ancient and modern masterpieces hinders the education of our artists and the public. The Academy therefore petitions Congress to remove the tariff.

## THE ART DEALERS.

The exhibition of Flemish art at the Ehrich Galleries, No. 8 West Thirty-Third Street, closes to-day. The galleries are being prepared for another exhibition, details of which will be announced later.

A fine collection of early French art, under Louis XV. and XVI., may be seen at these galleries. The works embrace examples by such well-known artists as Nattier, Drouais, Tournieres, Fanterre, Lancet, Watteau, Greuze, Bonaventure de Bar, etc.

Recently received at the Schauss Galleries, No. 204 Fifth Avenue, are a fine mezzotint by Norman Hirst of Hoppner's portrait of Lady Caroline Wrottesley, and two mezzotints in color by D. Arlent Edwards after the Romney portraits of Mrs. Drummond Smith and Lady Hamilton.

A beautiful surtout by Thomirre, famous in the time of the great Napoleon is now to be seen at the Bonaventure Galleries, No. 6 West 33d Street. It is in bronze and glass and came from the Prince Murat collection. Another interesting object is the original plate, gilded to prevent further reproductions, by Meissonier of "The Recruiting Sergeant," framed with an impression of both the first and second states. This little work of art measures but a few square inches, and is a wonderful piece of artistic workmanship.

A splendid marine by Dupre, a soft Daubigny, the banks of a river, full of atmosphere, and the interior of a cathedral, with admirably handled lights falling through high windows and an open door, a fine example of Delacroix, are some of the paintings now to be seen at the Durand-Ruel Galleries, No. 5 West Thirty-six Street. A group of cattle, but their figures somewhat subordinated to a fine landscape showing the advance of a storm, the dark clouds and greenish light reflected in a pool is a fine example of Troyon in his earlier period.

The Blakeslee Galleries, No. 358 Fifth Avenue have recently received an interesting portrait of a woman by Mierevelt. Though much older, there is quite a resemblance to the little Queen of Holland. The gown is black, and the lace cuffs and cap, the large white ruff are painted with admirable precision. The blonde head is full of character. Another fine portrait in these galleries is that of the Duke of Molenos, by Diepenbeek, strong and vigorous, in a color scheme of browns.

The interior of a sheepfold with the figure of a woman feeding the sheep, a small and very fine canvas by Jacque is now on view at the Oehme Galleries, No. 320 Fifth Avenue. Here is also an extremely good example of Jules Breton, another tiny canvas, "A Brittany Girl," showing a young peasant seated at the edge of a field under a tree. Warm in color and full of sentiment, the picture is charming. Two tiny water colors and another only slightly larger by Weissenbruch are other attractive works.

A brilliantly colored canvas is the portrait of a dark, handsome cavalier in black hat and gorgeous orange cloak, by Lambert, now on view at the Ralston Gallery, No. 326 Fifth Avenue. In greatest contrast to this work is a Delpy, a river view seen under an early evening sky, soft and delicate in coloring. A Gognan cattle piece in this

same gallery is well drawn and composed.

The Macbeth Gallery, No. 237 Fifth Avenue, has received a number of new and fine canvases within the past few weeks. Among these may be mentioned a view of Mohegan Island by Robert Henri, grey in tone, and interesting in subject, two landscapes by W. L. Lathrop, a "Lorelei," by George Hitchcock, and a richly colored yet subdued landscape, a thoroughly good picture by W. S. Derrick, a young artist in whom Sartain is much interested. The canvas is full of atmosphere.

An unusual Ziem, the subject Venice of course, but Venice in the early evening under the softest of yellow skies, the whole exquisite in finish, and atmospheric effect, is now to be seen in the Scott and Fowles Galleries, No. 295 Fifth Avenue. Here are also a small and fine Diaz a group of trees under a dark, stormy looking sky, and a Jacque, "Sheep and Sheperdess" the former grazing under trees, and with the landscape more of a feature than one often sees in this artist's pictures of sheep.

Next Saturday, January 13, will be placed on view at the American Art Galleries, No. 6 East Twenty-Third Street, the extensive art collection of the late Heber R. Bishop, to be sold the following week at the galleries and at Mendelssohn Hall. This collection includes not only the valuable modern paintings, a partial list of which was published in The American Art News for November 25, but rare old Chinese and Japanese books on art, Japanese arms, porcelains, lacquers, etc., ivory carvings, art-furniture, hangings and embroideries, together with etchings and engravings. A catalogue de luxe, limited to 125 copies, illustrated with 35 platinum prints and over 300 reproductions of fine pen and ink drawings, will be furnished to subscribers at \$25 each.

The damage done by the fire last week at the Clausen Galleries, No. 38 Fifth Avenue, while serious, was not as great as has been published. The so-called mirror room, with its contents, chiefly fine mirrors in frames, watercolors and engravings, was badly gutted, and most of its contents are ruined beyond hope of restoration. The lower floor and gallery were not injured, and the upper galleries, which Mr. Clausen had recently rearranged, with their contents, were fortunately not badly injured. Mr. Clausen has the sympathy of the trades and many friends in his misfortune. The gallery will, however, be soon restored, and business is not seriously interrupted.

"The Denton Butterflies" are on exhibition in the McClees Galleries, Walnut Street, Philadelphia, until January 13.

The Van Ruysdael, which we reproduce in this issue, was purchased by F. W. Batteux, of New York, a collector of rare artistic judgment, who traveled extensively through Holland and Belgium during the years 1840-1845, and who discovered this interesting canvas in the private collection of a distinguished gentleman in Brussels, whose name, unfortunately, was not to be divulged as a condition of sale.

Political reasons were advanced at the time, because this painting was alleged to have been purchased from the Sorel collection in Amsterdam (1814) and to be the original of the famous landscape by Jacob Van Ruysdael, then

in the private collection of King William of Holland.

There has been some discussion as to the Brussels replica of this picture, now in the Brussels Museum, which was purchased from the collection of M. Le Rouge in 1818—as to whether it or the Batteux canvas is the original Van Ruysdael. The most exhaustive research and investigation on the part of its present owner, Mr. George Mayr, of Brooklyn, have only strengthened the opinion that this is the original, and one of Van Ruysdael's greatest masterpieces, done in his broad characteristic style.

The painting is now on exhibition in the vaults of the Van Norden Safe Deposit Co., Sixtieth Street and Fifth Avenue, where it may be seen on request of Mr. F. Huntington Potter. Mr. Mayr values the picture approximately at \$25,000 and has placed it in the hands of Mr. C. S. Farrington for sale.

An important addition to Mr. Lanthier's fine paintings of the Barbizon period, and modern, is a large, upright Elmerich in perfect condition, "Outside the Rich Man's Gate." An opening in the grounds of an Italian villa shows a distant city against the intense blue of the midsummer sky. Under the boughs of stately trees, a gay company sits feasting, while below the wall a man dies from hunger and fatigue, his wretched wife, her babe at her breast, beside him. A fine canvas by Diaz has also just been added to his delightful collection at No. 354 Fourth Avenue.

A miniature Louis XVI. grand piano may be seen at the Steinway warehouses, Nos. 107-109 East Fourteenth Street, which is one of the smallest yet one of the finest instruments produced by these makers. The case is of satinwood with gold ornamentation consisting of wreaths and characteristic detail of that period.

On Wednesday, Thursday, Friday and Saturday evenings, Jan. 10, 11, 12 and 13, at 8.15 o'clock a most important sale will be held in the Fifth Avenue Art Galleries, No. 366 Fifth Avenue by Mr. James P. Silo. This will comprise the paintings of the late George H. Boughton, R. A. and William T. Richards. The canvases by Alma Tadema and John S. Sargent, gifts to their brother artist, are also included in the pictures to be sold.

In spite of the heavy loss of jewels which as yet the police have been unable to trace, the Kelekian Gallery, No. 252 Fifth Avenue has a large assortment of unusual jewelry still on hand. Lorgnette chains made from 17th century bracelets, jewelled buttons, pendants and buckles of the same period, crystal medallions of quaint workmanship, enameled watches, some of them with no less than three cases, two of which may be easily removed by pressing a spring, and a Persian talisman mounted as a brooch are but a few of the interesting articles to be seen here. There is also a large stock of iridescent Babylonian pottery and Cyprian glass always on hand.

## SALES.

American Art Galleries—Yamanaka collection, this afternoon at 2.30. Fifth Avenue Art Galleries.—Paintings: by George H. Boughton, R. A., and William T. Richards, Wednesday, Thursday, Friday and Saturday evenings, January 10, 11, 12 and 13, at 8.15.



## ITALIAN NOTES.

The Italian Government has acquired from Dr. Santini five paintings of the Ferrara school: "San Giacomo della Marca," by Cosme Turra, which is to be given to the Modena Gallery; "The Fable of the Gardeners," destined for the Museum of Bologna, and three others by Coltellini and Ercole de Roberti, which are to go the Royal Pinacoteca, Bologna. The city of Ferrara was most anxious to have these paintings, and offered to pay 25,000 lire for them, but their request was denied.

In the Museo Ambrosiana, Milan, is a small portrait of a young princess, which has been the cause of many discussions and disputes, as to whom it represents and who was the artist. Many declared that it represented Bianca Maria Sforza, and was painted by Ambrogio de Predis. Now, one of the greatest artists of Italy, the sculptor Luca Beltrami, has discovered from iconographic documents that it represents Beatrice, Duchess of Milan, and was painted by Leonardo da Vinci about 1490.

A large case was sequestered at Gubbio, and found to contain a quantity of art objects of considerable value, coming from an old convent occupied by a few monks, who were selling the old furniture, pictures, carvings and ecclesiastical objects, even to the choir railing, a work of Maffei. They were also negotiating for the sale of the altar, a highly valuable work of art of the 15th century. The articles are now at the disposition of the authorities.

The Municipal Council of Rome has decided to entrust to the artist Erol Erulo the manufacture of 168 square metres of art tapestry for the price of 57,700 lire, to adorn the balconies and windows of the Capitoline Palace. But the newspapers and public opinion in Rome have protested against this municipal decision, which they consider too costly for the city.

In the latter part of November a Della Robbia relief, representing the Madonna, with two saints at either side, valued at 100,000 lire, was stolen at Fasciato, near Pelago.

Levi Italico will shortly publish a volume on the life and works of Domenico Morelli, covering a half century of Italian art. It will be illustrated by engravings and phototypes, and large copies of unpublished works.

The well-known writer Evelyn will shortly publish a volume entitled "Ancient Italian Painters," a series of illustrated conversations for young people.

Pompeo Molmenti, the illustrious sculptor of monumental Venice, and Gustavo Ludwig, the German critic, have published an important work on the painter Vittore Carpaccio.

Lippo Memmi's Madonna del Popolo, which was stolen some time ago from the Church of Santa Maria dei Servi, has been recovered at Siena, and is in the Fine Arts Institute, pending the official decision as to where it is to be placed permanently.

At Mrs. Edward Addison Greeley's Causeries, which will begin January 9, Clara Frances Howard will exhibit a case of her interesting miniatures, which have become so well known. At her studio in the Broadway Arcade, Miss Howard is showing a few specimens of her work in heraldry, in which she has met with marked success.

Messrs. Shepherd Bros., Fine Art Publishers, of London, announce the publication of "Minor Masters of the

Old British School of Painting," by George H. Shepherd. The work includes 115 artists of the eighteenth century, and should prove highly valuable for reference.

A conference of museum directors will be held in the American Museum of Natural History, in this city, next May, in order to agree upon a general policy of management.



COEURS ET FLEURS  
By Christine Lumsden

At the Academy of Design.

The characteristic Bouguereau reproduced last week in this paper is representative of the artist at his best period. It is now on view at the Lanthier Galleries, No. 354 Fourth Avenue.

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